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REQUIREMENTS:

Stage—Size 35×26 feet (exclusive of 3 feet in front of curtain).

Necessary settings: market place, Hamelin; a cave in a hill; a cross-road near Hamelin. Important properties: a life-size statue of Christ, an old-fashioned well, a Noah's Ark (a folding ark of itinerant players), a "Hell's Mouth" as used in old moralities.

Costumes—Furnished by Waas & Son, Philadelphia, except for some of the children. These were made by students and parents.

Characters—Male: the Piper; Michael, the sword-eater and Cheat-the-Devil—strolling players; Jacobus, the burgomeister; Kurt, the syndic; Peter, the cobbler; Hans, the butcher; Axel, the smith; Martin, the watch; Peter, the sacristan; Anselm, a priest; old Claus, a miser; town crier—men of Hamelin. Children: Jan, the lame boy, Hansel, Ila, Trude, Rudi, children of Hamelin with leading parts. Female: Veronika, wife of Kurt; Barbara, daughter of Jacobus; wife of Hans, the butcher; wife of Axel, the smith; wife of Martin, the watch; old Ursula—women of Hamelin. Types of supers: strolling players, acolytes, lost souls, monks, nuns, and children.

Expense—Programs and advertising, \$101.89; Scenery, car load from New York, \$241.73; make-up, \$24; costumes, \$150; lighting equipment (permanent), \$127.14; royalty, \$25.

COMMENT:

Appeal: Splendid. Three evenings of crowded houses: people turned away; 4,000 tickets sold at 50 cents apiece.

General effect: So good that it was reported that we had imported professionals to take the leading parts.

Atmosphere: Proper atmosphere created by aid of appropriate scenery and costumes, and overhead and flood lighting.

Music and Songs: Mr. A. F. Haines of the faculty composed incidental music for the occasion and looked after orchestration.

MOVIES "TO THE KING'S TASTE"

As every teacher of drama knows, the attractive headline, "The Lure of the Movies," is only too expressive of conditions dramatic. The question has often arisen, Is it that the boy likes the *bad*, or is it that he fears the good? If we teach arithmetic that he may be unafraid to handle this world's goods; if we teach manual training that he may not

be afraid to use his hands, why not teach him whatever is necessary to remove the fear of intellectual worth-whileness?

That the movie has become a menace to the uplift of youth is evidenced by the efforts of careful child-welfare workers to afford a pleasing substitute, such as the puppet shows at Maurice Browne's Little Theatre in Chicago. These, with their delightful atmosphere of beauty and fairy life, as over against the problem-thriller or Wild West bandit-maker, that occur with such appalling frequency on our movie screens, are indeed worth while. But few of us live in a metropolis, and it is here that the opportunity of the grade teacher comes.

No one plan can be drawn that will satisfy local conditions; the following is offered as suggestive:

1. A canvass of the class to see how many attend the movies and what they like.
2. A psychological examination of the results of the questionnaire.
3. An exercise based on reports:
 - a) One liked best and why.
 - b) Comment of rest of class.
 - c) Report of teacher on some good movie, real play, or puppet show.
4. A second exercise, after a few days:
 - a) One liked best since last exercise, and why.
 - b) Comment of class.
 - c) Report of one pupil on teacher's last report.
 - d) Teacher's comment on value of reported movie. Perhaps a suggestion or two on what to look out for; titles, etc.
5. A third exercise:

Suggestion of a plan to find out what movies are best. (If local managers are kind, it will be well to gain their co-operation.) As many as can are to attend the selection of the class. This can be done at intervals as seems advisable.
6. Movies as subjects for composition:

(Object of this is to get their attention away from the mere plot if they do see those that ought to be in the censor's dump-heap.)

 - a) Scenery of different places.
 - b) Stage settings.
 - c) Habits and customs. India, West, etc.
 - d) Costumes of different ages.
 - e) Methods of acting.

7. A puppet show:

Subject—Some familiar story, fairy tale, or even a Mother Goose jingle.
Pasteboard figures.

Perhaps in seventh and eighth grades, puppets with joints can be made in manual training shop. Costumes can be made in domestic science room. Stage and stage decorations also.

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ON BEGINNING A LIBRARY

1. To buy books for the sake of their binding, their pictures, or their unimpeachable classic tone is the worst form of literary snobbery.

2. Buy a good dictionary, a good atlas, and if you can afford it, a good encyclopedia; but don't waste limited space and limited money on many reference books. Find the way to the nearest public library and use that.

3. Don't buy sets of books.

4. Don't buy sets of authors; very few are worth reading throughout.

5. Don't buy large, heavy, handsome books; books are tools or friends. Tools should be durable and easy to handle; friends should be accessible and accommodating. An edition de luxe is none of these things.

6. Don't buy books you don't expect to read; let your library reflect your taste, and then let your taste improve your library.

7. When you form a taste for one line of reading, indulge it; but remember that the healthiest appetite is one that likes variety.

8. Don't buy books printed on cheap paper, with poor type, or in a weak binding.

9. If possible, don't buy a new book that you haven't read, nor an old one that you have read. This is for beginners only.

10. Don't keep any book in your library after you have outgrown it. Put it on the retired list for a while, and then if it is still retired, get rid of it.

11. Don't keep gift books after you have read them unless you really want them, nor books bought on the recommendation of somebody else. To receive the friend of your friend as a week-end guest is hospitality; to invite him to live with you forever is folly.

12. Don't waste much time reading books when you might be watching people in the street or cloud-shadows on the hills.

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